

Cuarteto de Cuerdas IV

Roy F Guzmán - 2024

Cuarteto de Cuerdas no. 4

Roy F Guzmán

♩ = 70

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

©

Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vc.) is in bass clef. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *ff*, *mf*, and *f*. The piece is in 12/8 time and features a complex rhythmic structure with multiple measures and rehearsal marks.

14

Vln. I

Vln. II

Vla.

Vc.

ff marcato

mf *f* *mf* *ff* *fff*

ff marcato

mf *f* *mf* *ff* *fff*

ff *marcato* *mf* *f* *mf* *ff*

ff *marcato* *mf* *f* *mf* *ff*

17

Vln. I

Vln. II

Vla.

Vc.

fff *sfz* *fff* *mp* *ff* *mf* *mp* *ff* *mf* *fff* *fff*

fff *sfz* *fff* *mp* *ff* *mf* *mp* *ff* *mf* *fff* *fff*

fff *sfz* *fff* *mp* *ff* *mf* *mp* *ff* *mf* *fff* *fff*

fff *sfz* *fff* *mp* *ff* *mf* *mp* *ff* *mf* *fff* *fff*

[illegible]

24

Vln. I

mp *ff* *mf* *ppp* *mf*

Vln. II

f *pp* *ppp* *mf*

Vla.

f *ff* *mf* *fff* *f* *ppp* *mf*

Vc.

mp *p* *ppp* *mf*

29

Vln. I

ff *p* *f*

Vln. II

ff *p* *f*

Vla.

ff *p*

Vc.

ff *p*

31

Vln. I

Vln. II

Vla.

Vc.

ff *fff* *ff* *p-ff*

ff *fff* *mp* *p-ff*

f *ff* *fff* *mp* *p-ff*

ff *fff* *mf* *p-ff*

34

$\text{♩} = 65$

Vln. I

Vln. II

Vla.

Vc.

fff *mf fff* *f* *7:3*

fff *mf fff* *f* *7:3* *3* *3* *11:3* *5* *5*

fff *mf fff* *f* *3* *5* *mp*

fff *mf fff* *f* *3* *mf*

Cuarteto de Cuerdas no. 4

7

37 *accelerando* $\text{♩} = 70$

Vln. I *fff* *mp* *ff*

Vln. II *fff* *mp* *ff*

Vla. *fff* *mp* *ff*

Vc. *fff* *mp* *ff*

39 *fff* *mf* *p* *f*

Vln. I *fff* *mf* *p* *f*

Vln. II *fff* *p* *f*

Vla. *f* *fff* *p* *f*

Vc. *mf* *p* *fff*

41

Vln. I

fff *fff* *ff* *f* *mf*

rit.

$\text{♩} = 45$

misterioso

Vln. II

mp *pp*

misterioso

Vla.

mp *pp*

misterioso

Vc.

mf

misterioso

43

Vln. I

f marcato

Vln. II

mf *f marcato*

Vla.

mf *f marcato*

Vc.

f marcato

Detailed description: This is a musical score for a string quartet, measures 41 through 45. The score is written for four parts: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 41 starts with a 7/4 time signature. The first system (measures 41-45) features complex rhythmic patterns in the first three parts, including triplets and a 5/4 measure. The dynamics range from *fff* to *pp*. The tempo is marked *rit.* and the mood is *misterioso*. A tempo marking of $\text{♩} = 45$ is present. The second system (measures 43-45) shows a change in tempo and mood to *f marcato*. The dynamics are *f* and *mf*. The score includes various musical notations such as slurs, ties, and articulation marks.

53

Vln. I

Vln. II

Vla.

Vc.

accel.

mf *ff* *mf* *ffff*

mf *ff* *mp*

appassionato

mf *ff* *mp* *f*

appassionato

forte en el mi solamente

mf *ff* *mf* *ffff*

mf *ff* *mp*

appassionato

mf *ff* *mp*

appassionato

56

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *mf* *ff* *pp* *mf* *p* *mp* *mf* *ffff* *p* *mp* *pp* *p* *mf* *f* *ff*

ff *pp* *mf* *ff* *pp* *mf* *p* *mp* *mf* *ffff* *p* *mp* *pp* *p* *mf* *f* *ff*

ff *pp* *mf* *ff* *pp* *mf* *p* *mp* *mf* *ffff* *p* *mp* *pp* *p* *mf* *f* *ff*

ff *pp* *mf* *ff* *pp* *mf* *p* *mp* *mf* *ffff* *p* *mp* *pp* *p* *mf* *f* *ff*

70 *accel.* $\text{♩} = 50$

Vln. I *ff* *f* *ff* *fff* *mf* *ff*

Vln. II *ff* *f* *ff* *ff* *mp*

Vla. *ff* *f* *ff* *ff* *mp*

Vc. *ff* *f* *ff* *fff* *mf* *f* *mf*

75 *accel.* $\text{♩} = 60$ *accel.* $\text{♩} = 65$ *accel.* $\text{♩} = 70$ *accel.* $\text{♩} = 75$

Vln. I *mp* *ff* *ff* *ff* *ff*

Vln. II *f* *ff* *ff* *ff* *ff*

Vla. *f* *ff* *ff* *ff* *ff*

Vc. *mp* *ff* *ff* *ff* *ff*

80 $\text{♩} = 55$

Vln. I

Vln. II

Vla.

Vc.

82

Vln. I

Vln. II

Vla.

Vc.

The musical score is for a string quartet, consisting of Violin I, Violin II, Viola, and Violoncello. The score is divided into two systems, measures 80-81 and 82-83. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked as $\text{♩} = 55$. The dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 7, 5, 10, 10:3, 11, 19, 3, 5, 7). The first system (measures 80-81) shows a complex interplay of the instruments, with the Violin I and Viola parts featuring prominent melodic lines. The second system (measures 82-83) continues the development of the themes, with the Violoncello and Violin II parts providing a strong harmonic foundation.

84

Vln. I

Vln. II

Vla.

Vc.

88

Vln. I

Vln. II

Vla.

Vc.

90

Vln. I

Vln. II

Vla.

Vc.

93

Vln. I

Vln. II

Vla.

Vc.

15

5

5:3

ff

13

13:3

ff

mf

7:3

7

ff

mf

f

ff

fff

f

17:3

17

mf

ff

Detailed description: This page contains the musical score for measures 90 through 97 of 'Cuarteto de Cuerdas no. 4'. The score is written for four string instruments: Violin I, Violin II, Viola, and Violoncello. Measures 90-92 are in 4/4 time, while measures 93-97 are in 8/4 time. The key signature has one flat (B-flat). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Fingerings (e.g., 5, 9) and breath marks are indicated throughout. In measures 93-97, the Violin I part includes a long, sustained note with a 15-measure duration line, and the Viola part includes a 7-measure duration line. The Viola and Violoncello parts show a variety of dynamic changes and articulation marks.

94

Vln. I

Vln. II

Vla.

Vc.

mp *ff* *mp* *ff* *mf* *mp* *f* *fff* *mp*

mf *f* *ff* *mf* *ff* *f* *ff* *mp* *f* *mf* *p* *ff*

ff *mp* *f* *mf* *ff* *f* *ff* *mp* *f*

mf *ff* *f* *ff* *mf* *f* *ff* *mp*

95

Vln. I

Vln. II

Vla.

Vc.

p *f* *pp* *fff*

mp *ff* *mp* *fff* *mp* *fff*

fff *mp* *f* *ff* *mp* *ff* *mp* *ff* *p* *fff*

fff *mp* *f* *ff* *mp* *ff* *mp* *f* *ff* *mp* *fff*

accelerando

♩ = 45

103

Vln. I

Vln. II

Vla.

Vc.

108

114

Vln. I

Vln. II

Vla.

Vc.

118

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page contains the musical score for measures 114 through 119 of 'Cuarteto de Cuerdas no. 4'. The score is arranged in two systems, each with four staves for Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature changes from 4/4 to 3/4 and back to 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings (e.g., 5, 7, 3) and breath marks are also present. The dynamics range from *fff* (fortississimo) to *pp* (pianissimo). The first system (measures 114-117) shows a complex interplay of rhythms and dynamics across the instruments. The second system (measures 118-119) continues this texture, with some instruments playing sustained notes while others have more active passages.

114

fff *mp* *ff* *mp* *fff* *mp* *p* *fff* *p*

mf *ff* *mf* *ff* *mp* *ff* *pp* *mf*

mf *ff* *mp* *f* *mp* *ff* *mf* *fff* *mf*

ff *mf* *ff* *f* *mf* *ff* *mf* *fff* *mf*

118

mf *mp* *fff* *p* *ff* *f* *mp* *ff* *mf*

ff *mf* *p* *mp* *mf* *f* *mp* *mf* *ff* *mf* *ff* *mp*

ff *mp* *fff* *p* *fff* *mf* *ff* *mf*

mp *ff* *mf* *mp* *f* *mp*

124

Vln. I

Vln. II

Vla.

Vc.

fff mp ff p f ff mp

3 6 7 10 7

3 7 3 5 3

3 7 p pp mf ff mp ff

132

Vln. I

Vln. II

Vla.

Vc.

mp ff mp f mp f p f p

5 3 7 3 3 3 3 3

5 3 7 3 3 3 3 3

5 3 3 3 3 3 3 3

5 3 3 3 3 3 3 3

mp f ff mp ff mp f p f p

141 $\text{♩} = 30$

Vln. I

Vln. II

Vla.

Vc.

150

The musical score consists of two systems of staves. The first system covers measures 141 to 149, and the second system covers measures 150 to 158. Each system includes staves for Violin I, Violin II, Viola, and Violoncello. The time signature is 3/8. The key signature has one flat (B-flat). The tempo is marked as quarter note = 30. The score includes various dynamic markings (p, mf, mp, f, pp) and articulations (accents, slurs, trills). Measure numbers 141, 150, and 159 are indicated at the beginning of their respective staves. The first system ends with a double bar line at measure 149, and the second system begins at measure 150.

163 rit. $\text{♩} = 25$ rit. $\text{♩} = 20$

Vln. I *mp* *pp* *mf* *mp* *pp* *mp* *pp*

Vln. II *pp* *mf* *mp* *p* *mf* *p* *mf* *pp* *mp* *< mf* *p* *mf* *p*

Vla. *pp* *mf* *f* *mp* *p* *f* *pp* *f* *p* *mf* *pp* *mp* *mf* *p*

Vc. *p* *pp* *mp* *mf* *p* *mp* *mf*

176 rit. $\text{♩} = 15$ rit. $\text{♩} = 10$ rit. $\text{♩} = 5$

Vln. I *ppp* *mp* *p* *mf* *p* *mp* *pp* *mp* *mf* *ppp* *pp* *p*

Vln. II *ppp* *mp* *p* *pp* *pp* *mp* *p* *pp* *ppp* *mp* *pp* *p*

Vla. *mp* *pp* *mp* *mf* *pp* *p* *mp* *pp* *p* *mp*

Vc. *pp* *mp* *pp* *p* *mp* *mf* *p* *pp* *p* *pp*

187 $\text{♩} = 65$

Vln. I *pp* *f* *pppp* *ppp* *pp* *p* *mp* *mf*

Vln. II *mp* *f* *pppp* *ppp* *pp* *p* *mp* *mf*

Vla. *mp* *p* *f* *pppp* *ppp* *pp* *p* *mp* *mf*

Vc. *f* *pppp* *ppp* *pp* *p* *mp* *mf*

202 $\text{♩} = 75$

Vln. I *p* *mf* *f* *f marcato*

Vln. II *p* *mf* *f* *f marcato*

Vla. *p* *mf* *f* *f marcato*

Vc. *p* *mf* *f* *f marcato*

220

Vln. I

Vln. II

Vla.

Vc.

This system of music contains measures 220 through 235. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). The Violin I part begins with a measure rest followed by a half note G4, then continues with eighth and sixteenth notes. The Violin II part plays a steady eighth-note pattern. The Viola part has a more complex rhythmic pattern with eighth and sixteenth notes. The Violoncello part provides a bass line with eighth and sixteenth notes, including some triplets.

236

Vln. I

Vln. II

Vla.

Vc.

This system of music contains measures 236 through 251. It continues with the same four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part continues its melodic line with various intervals. The Violin II part maintains its eighth-note texture. The Viola part continues with its eighth-note pattern. The Violoncello part features a prominent triplet of eighth notes in measure 236, followed by other rhythmic patterns.

250

Vln. I

Vln. II

Vla.

Vc.

264

rit. ♩ = 70

rit. ♩ = 65

rit. ♩ = 60

rit. ♩ = 55

Vln. I

Vln. II

Vla.

Vc.

278

Vln. I

Vln. II

Vla.

Vc.

292 $\text{♩} = 50$

Vln. I

Vln. II

Vla.

Vc.

302

Vln. I

Vln. II

Vla.

Vc.

mp *f* *mp* *f* *mp* *f* *mp* *f* *p* *fff* *mf* *ff*

mp *f* *mp* *f* *mp* *f* *mp* *f* *p* *ff* *mf*

mf *sfp*

mf *sfp*

305

Vln. I

Vln. II

Vla.

Vc.

f *ff* *mp*

f *ff* *mf* *mf*

ff *mf* *mf*

ff *mp*

arco

arco

ff *mp*

312

Vln. I

Vln. II

Vla.

Vc.

313

Vln. I

Vln. II

Vla.

Vc.

ff fff 13 fff ff f ff ff f 3 ff f ff f 11 ff f ff f f 9 ff f

7 ff pizz. 13 arco pizz. 10 arco 13 arco

arco pizz. ff 11 arco pizz. 14 7 pizz. 5 3

7 5 11 10 17 13

f ff mp ff mp f ff mf mp ff f ff mp mf ff mp mf

313

ff mf ff f 13 mf f mf ff f mf ff 13 mf f mfff 17 mf ff f

arco pizz. 7 arco pizz. 14 arco pizz. 13 arco 5

arco pizz. 11 12 21 arco

11 15 8 13

f mf ff f ff mf mf ff ff mf ff mf ff mf ff mf ff mf ff mf ff mf

Violin I (Vln. I) part of the musical score. The score is divided into two systems. The first system starts at measure 327. The second system starts at measure 331. The key signature is one sharp (F#). The time signature is 8/4. The score includes dynamic markings (ff, mp, mf, ff) and articulation (accents, slurs).

Violins I and II, Viola, and Violoncello parts, measures 324-328. The score is in 8/4 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 55. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The Violins I and II parts feature rapid sixteenth-note passages with triplets and quintuplets. The Viola part has a similar texture with quintuplets and triplets. The Violoncello part has a more melodic line with triplets and a final *ff* chord. The Violins I and II parts end with a *mf* (mezzo-forte) chord, while the Viola and Violoncello parts end with a *mp* (mezzo-piano) chord.

Violin I (Vln. I) part, measures 327-331. The part begins with a whole rest, followed by a series of chords and eighth notes in 4/4 time.

Violin II (Vln. II) part, measures 327-331. The part features a continuous eighth-note pattern with triplets and quintuplets.

Viola (Vla.) part, measures 327-331. The part features a continuous eighth-note pattern with triplets and quintuplets.

Violoncello (Vc.) part, measures 327-331. The part begins with a whole rest, followed by a series of chords and eighth notes in 4/4 time.

Violin I (Vln. I) part, measures 332-336. The part features a continuous eighth-note pattern with triplets and quintuplets, marked *ff* and *mp*.

Violin II (Vln. II) part, measures 332-336. The part features a continuous eighth-note pattern with triplets and quintuplets, marked *f* and *ff*.

Viola (Vla.) part, measures 332-336. The part features a continuous eighth-note pattern with triplets and quintuplets, marked *mf* and *ff*.

Violoncello (Vc.) part, measures 332-336. The part features a continuous eighth-note pattern with triplets and quintuplets, marked *ff* and *mp*.

336

Vln. I *mf* *f* *ff* *mf*

Vln. II *mf* *f* *ff* *mf*

Vla. *mf* *f* *ff* *mf*

Vc. *mf* *f* *ff* *mf*

344

Vln. I *ff* *mp* *mf*

Vln. II *ff* *mp* *mf*

Vla. *ff* *mp* *mf*

Vc. *ff* *mp* *mf*

Violin I (Vln. I) and Violin II (Vln. II) staves show measures 359 to 368. The Violin I staff includes dynamic markings *fff*, *mf*, *fff*, and *mp*. The Violin II staff includes *fff*, *mf*, *ff*, *f*, *sfpp*, *fff*, and *mp*. The Viola (Vla.) staff includes *fff*, *mf*, *ff*, *f*, *sfpp*, *fff*, and *mp*. The Violoncello (Vc.) staff includes *fff*, *mf*, *mp*, *fff*, *mp*, *fff*, and *mp*. The staves are marked with various articulations, including slurs, ties, and fingerings (e.g., 7, 3, 5).

Violin I (Vln. I) and Violin II (Vln. II) staves show measures 369 to 378. The Violin I staff includes dynamic markings *fff* and *mp*. The Violin II staff includes *fff* and *mp*. The Viola (Vla.) staff includes *fff* and *mp*. The Violoncello (Vc.) staff includes *fff* and *mp*. The staves are marked with various articulations, including slurs, ties, and fingerings (e.g., 3, 5, 16).

370 $\text{♩} = 130$

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

378 $\text{♩} = 155$ $\text{♩} = 175$ $\text{♩} = 195$ $\text{♩} = 215$

Vln. I *ff* *f* *f* *f* 10/4

Vln. II *ff* *f* *f* *f* 10/4

Vla. *ff* *f* *f* *f* 10/4

Vc. *ff* *f* *f* *f* 10/4

$\text{♩} = 65$

383

Vln. I

Vln. II

Vla.

Vc.

384

Vln. I

Vln. II

Vla.

Vc.

385

Vln. I

Vln. II

Vla.

Vc.

ff *mf* *ff* *ff* *fff* *ff* *fff* *ff* *mf*

f *ff* *f* *fff* *mf* *fff* *mf* *ff* *ff*

mf *ff* *f* *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *fff* *mf* *fff* *mf*

ff *f* *f* *ff* *f* *mf* *ff* *fff* *ff* *mf* *f* *fff* *f*

390

Vln. I

Vln. II

Vla.

Vc.

ff *fff* *f* *ff*

mf *fff* *mf* *ff* *mf* *ff*

ff *mf* *f* *fff* *ff* *f* *ff* *mf* *f* *mf* *ff*

f *fff* *f* *ff* *f* *fff* *mf* *f* *fff* *ff*

391 $\text{♩} = 75$

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *mf*

Vc. *mp* *f* *mp* *mf* *f* *ff* *mf* *f* *ff* *f* *fff* *f* *mf*

appassionato

397 *rit.* $\text{♩} = 45$

Vln. I *f* *fff* *mf* *ff* *mp* *mf* *mp* *pesante* *mf*

Vln. II *f* *fff* *mf* *ff* *mp* *mf* *mp* *mf*

Vla. *mf*

Vc. *mf*

402

Vln. I

Vln. II

Vla.

Vc.

f *ff mp* *ff* *mf ff mf mp* *fff*

409

Vln. I

Vln. II

Vla.

Vc.

rit.

$\text{♩} = 35$

rit.

rit.

mf *f mf ff* *f ffff fff f ff*

mf *f mf ff* *f ffff fff f ff*

mf *f mf ff* *f ffff fff f ff*

mf *f mf ff* *f ffff fff f ff*